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COGSWELL'S

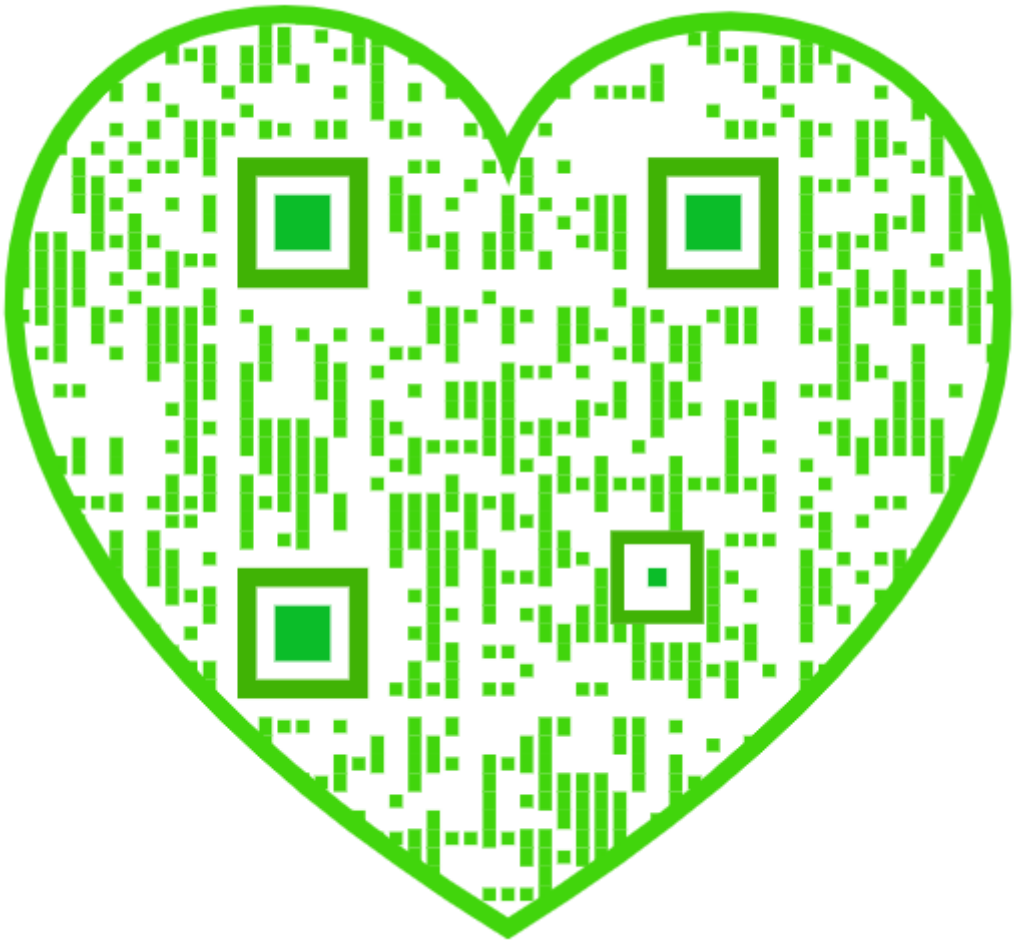
COMPENDIUM

OF

PHONOGRAPHY

12TH EDITION

COMPLETE



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UNITED STATES OF AMERICA.

COGSWELL'S

COMPENDIUM OF

PHONOGRAPHY.

BEING A COMPLETE AND CONCISE EXPOSITION OF THE PRINCIPLES OF VERBATIM REPORTING AS PRACTICED BY THE BEST REPORTERS.

FOR SELF-INSTRUCTION AND FOR USE IN SCHOOLS.

BY F. H. COGSWELL,

OFFICIAL REPORTER OF THE SUPERIOR AND COMMON PLEAS COURTS,
LATE PRINCIPAL COGSWELL'S PHONOGRAPHIC INSTITUTE
AND EDITOR OF THE PHONOGRAPHER.

38/1025

TWELFTH EDITION.

REVISED AND ENLARGED.

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PREFACE.

This book has been issued for the following reasons:

We have been unable to secure any satisfactory text-book for use in our own teaching. First, because most of the so-called instruction books are poorly arranged, without proper exercises, and contain much that the student does not require, and only serves to confuse. The multiplicity of word-signs and contractions found even in those books which claim to discountenance their frequent use, is sufficient to condemn them for practical purposes.

Second, because we prefer to use, both in our practice and teaching, the best results of progress from whatever source they may come; hence, we do not accept the works of any author as being adapted to the wants of the student who wishes to avail himself of the best helps to a verbatim speed. Phonography is a growing science, and while all systems contain good points, they are but the stepping-stones to greater possibilities, and are all more or less imperfect. We have embodied in this book what seems to us, at the present stage of development in Phonography, to be the best means, consistent with legibility, of attaining a verbatim speed.

We do not wish to be understood as laying any claim to authorship. We have neither the time, ability, nor the audacity to invent another system. Our principal object has been a better presentation of the subject, and if any seeker after a knowledge of the mystic art finds this book a clearer guide than those that have gone before, the end we have had in view will have been attained.

PREFACE TO REVISED EDITION.

In our prefatory remarks to the "Compendium of Phonography," when first published, we disclaimed any idea of originality, our aim being simply a clearer and more concise exposition of an art that has been very much "muddled" by self-styled authors; but which if properly presented, is simple enough for the comprehension of ordinary individuals. Since that time we have made use of some additional speed principles in our practice, and have incorporated them in this book. These have in part been suggested by other reporters, and some have been accidentally hit upon in emergencies and used because of their special value on such occasions. Such ideas being common property and their free circulation being a matter of universal advantage, it is not necessary that special credit should be given here.

The student of the following exercises may discover an occasional expedient for which there seems to be no general rule. It will be sufficient to suggest that such improvisations are frequently made by reporters when the context is sufficiently strong to render the meaning certain.

TO THE STUDENT.

You have in this book the principles of verbatim reporting set forth as concisely as is consistent with a clear exposition of the subject. It is possible for any bright young man or woman having an hour or two of leisure every day to thoroughly master the art in a few weeks. By this we do not mean that you can become a verbatim reporter in a few weeks, but you can become fully acquainted with the principles by which a verbatim speed can be attained. After the principles are learned it would be desirable, if you intend to make phonography a profession, to attend some good training school for a few months, in order to perfect yourself in the details of the subject, and get up the necesssary speed for practical work.

The benefits to be derived from such a course cannot be too highly valued. You become associated with others having the same aspirations and having the same obstacles to surmount; you give and receive new ideas and suggestions that solitary study do not afford; you form professional acquaintances that will prove valuable in after life; and, most important of all, you are under the direction and receive the advice of those who have already attained success and had practical experience.

These advantages, however, are not within the reach of all, and there are many good phonographers who never saw a training school. To those proposing to take up the subject at home we would say that it would be desirable to induce one or more of your friends in the same neighborhood to take it up with you. This will make the study more interesting, and you will get ideas from your fellow students that will help you. You must not make the mistake of trying to grasp the whole subject at one sitting. If a student of mathematics should, as soon as he had acquired the fun-

damental principles, attempt to solve the intricate problems of the Calculus, he would utterly fail and would soon give up in despair. One might as well try to scale a mountain at one stride. If you have a few grains of that precious but rare "metal" known as *common sense*, you are all right.

Learn one principle thoroughly before looking at the next. Do not even look ahead to see how the remaining lessons appear. Let your attention be concentrated entirely on the lesson in hand till it is mastered, then build in the next, and so on until the whole is accomplished.

If this course is faithfully pursued for a few weeks, you will have the principles mastered. Do not stop here and imagine that there is nothing more to do but sally out with your notebook and inquire for Philips Brooks. You have the foundation laid, but the structure is not yet finished. Spend the hour or two each day that you have been spending on the principles, in taking dictation from some friend, or if there is a club, let each take turns in dictating. This course kept up for a few weeks longer will make you a tolerably good phonographer.

Loose no opportunity for practice, even after you have attained a working speed. The musician practices his scale every day, and the phonographer will "get left" sometimes if he does not keep in constant practice. The study may engross your leisure time for several months, but it will amply repay you for your trouble. If you pursue it only as a pastime, you will find it a most beautiful and fascinating art, and a valuable acquisition in any walk of life.

MATERIALS.

Most reporters prefer to use glazed paper, a good reliable gold pen, and common writing fluid. A pencil is preferred sometimes when writing on the knee. Fountain pens are generally deceptive. There are one or two, however, that are very convenient and seldom fail, but it is always best to have another pen in reserve. It is probable that a good fountain pen will soon appear which will be so simple in its construction as to admit of a free and regular flow.

For a simple gold pen there is nothing yet invented equal to the "Stenographic Pen," made by Mabie, Todd & Bard, New York.

It is well to accustom yourself to inconvenience in writing. The reporter is often obliged to write in cramped and uncomfortable positions; he may be obliged to write with the book on his knee; sometimes he must hold it in his hand; and frequently at open air speaking he will rest his book on the back of the man in front of him. The phonographer who has always been used to writing at a table, with everything conducing to his ease and convenience, finds these circumstances very trying, and often gets disconcerted and makes mistakes. The reporter's reputation rests on his ability to reproduce the speaker's exact words, and no allowance is ever made for such circumstances as those mentioned above.

For general reporting it is desirable to have notebooks prepared in a convenient size for either pen or pencil. Those arranged for pencil work should be made from rougher paper, and the regular "Phonographic Pencil" which can be obtained of most stationers should be used. Such books should be ruled with a margin half an inch wide at the left side for doubtful words and convenience in arranging paragraphs. This is also very useful in concert practice, which subject is discussed at length in "Fowler's Shorthand Execution," a most valuable book for stenographers by F. G. Fowler, Bridgeport, Conn. For our own use we have notebooks made in large quantities and will send them to any wishing them at ten cents each and five cents extra for postage

PHONOGRAPHY.

PHONOGRAPHY means sound-writing.

It is from two Greek words, *φωνή*, sound, and *γράφω*, to write, to write sound.

It is written phonetically—that is, by sound—and not by the ordinary spelling. For instance, *though* is written by representing the sounds *tho*, the *ugh* being silent.

The consonant sounds are represented by simple strokes, straight and curved, and the vowels by dots and dashes.

The consonant outlines comprise the framework of the art, and it is on these, in their various combinations and modifications, that the reporter chiefly depends. He writes *jmp* for jump, *drnk* for drink, *krt* for cart (c sounding like k). He cannot, however, rely solely on the consonant combinations, for *drnk* could stand for drank and drunk as well as for drink. This necessitates the use of vowels in cases where the consonant outline fails to be definite. The general sense of a sentence goes a long way toward rendering certain the meaning of an outline that would be doubtful when standing alone; thus "I will *drnk* some water." "He *drnk* some water." "He cannot become *drnk* by the use of water."

The consonants are first taken up, and in the first two lessons the student acquires a familiarity with their outlines. In the third lesson the vowels are considered, and here comes the only difficult feature of the subject. A little thoughtful study will conquer it, and then it is plain sailing to the close.

It must be constantly borne in mind that sound-writing and ordinary English are two different things. It takes a little time for one not already familiar with phonetics to think out the sounds. You must learn to *think* phonetically. Practice analyzing words according to their sound, and remember that *ma* spells may, *te* tea, *nu* new, *kop* cope, *kum* come, *kom* comb, *tuf* tough, *do* dough, *rim* rhyme, *katl* cattle, *konva* convey, *diafram* diaphragm, etc.

Do not be in a hurry to get through the book. Go slowly and thoroughly. The successful use of phonography depends not so much on the ability to write the outlines rapidly as to think *how* to write them. The mind must work faster than the hand. Aim to be accurate and thorough, and let speed be a secondary consideration until the contents of the book have been thoroughly mastered.

COGSWELL'S COMPENDIUM OF PHONOGRAPHY.

LESSON I.

Alphabets.

Pe, Be,
Te, De,
Ch, Ja,
Ka, Ga,
Ef, Ve,
Ith, Thee,
Es, Ze,
Sh, Zh,
Lay, Yay,
Ar, Way,
Em, En,
Ray, Hay,
Ing,

DIRECTIONS.

Write perpendicular and slanting strokes downward, except Lay, Ray and Hay, which are written upward

Sh and Lay may be written either upward or downward in combinations, according to convenience.

Write horizontal strokes from left to right.

Write Ray more slanting than Ch.

Hay is generally omitted.

Examples.

Pk, Dp,
Tm, Fn,
Shp, Mr,
Dk, Rn,
Pr, Thm,
Kng, Dth,
Mv, Rk,
Jk, Fr,
Ml, Rm,
Wl, Sm,
Hn, Ny,
Kch, Vl,
Mng.

In joining strokes to form words, write them all together, without lifting the pen, thus, bake, merry.

After reading carefully the above Directions and the Examples at the right, write the following

EXERCISE.

Cup, neck, make, came, match, pope, babe, cheap, reap, cage, rage, check, gem, gone, game, rain, duly, daisy, mum, honey, meek, shake, dame, deny, bush, beef, bevy, map, life, rose, theme, rock, valley, zeal, fame, sham, arm, fish, tag, nag, rag, hitch, body, rink, duty, faith, copy, hung, type, ensue, gag, cake, coffee, mock, rich, holy, ark, wreath, wreathe, gaily, maim, main, rib, rope, teeth, death, pang, tongue, beauty, ball, keg, book, deck, thick, into, enjoy, assume, lion, lame, nail, mail, among, money, envy, laugh, image, lake.

LESSON II.

CIRCLES AND LOOPS.

A small circle is generally used to represent *s* and *z*. When joined to a curve it is placed inside the curve, thus:

When used between strokes it is turned thus:

When joined to a straight stroke it is placed on the right, if it is a downward stroke, and on the upper side of horizontals and upward strokes, thus:

The circle may be made large to express two sounds of s occurring together, thus: passes, faces, cases, roses, houses, ceases.

The circle may be made into a loop to to express the sound of st, thus: step, post, boast, state, test, study, dust, stem, must, nest, ceased, guessed, raised, hast.

Zd is expressed in the same way as *st.*

When *s* is the first consonant sound in a word, but is preceded by a vowel sound, the stroke should be used instead of the circle. The reason will clearly appear in the next lesson.

The loop may be made large to express the sound of str, thus: pastor, boaster, master, duster, faster, roaster, lustre.

The str loop is never used at the beginning of a word.

Plurals and possessives may be indicated by adding a final s, thus: posts, possesses, diseases, masters, coasters, dusters.

EXERCISE.

1. Sip, set, pass, tease, raise, does, race, case, sack, seer, gas, this, sick, face, foes, ages, sage, nose, shoes, grows, voice, cease, guess, hiss, safe, sob, sail, joys, sight, chase, such, sign, signs, scene, seems, soles, seals, acts, knees, issues, amuse, mouse, house, lease, annoys, city, sinew, soothe, south, seive.

2. Rasp, task, bask, mask, chosen, abysm, design, listen, reason, risk, gasp, dislike, spasms, decides, decisive, mason, resume, misery, unseen, unsafe, receive, vessel, visage, passage, beseech, husk, pacify, respect, outside, insane, excite, missile, honesty, nestle, thistle, guzzle, dazzle, muzzle, cousin, music.

3. Pieces, bases, guesses, chases, races, losses, faces, noses, recess, races, access, desist, system, resist, subsist, insist, scissors, season, success, successive, necessity, passive, missive, accessory, necessary, exist, sources.

4. Stop, state, steady, dust, stitch, stage, stock, store, chaste, style, arrest, sting, must, missed, opposed, reposed, paused, refused, amassed, stick, supposed, studies, stages, guessed, jest, aghast, vast, last, steals, solaced, deposed, reduced, infest, next, mixed, diffused.

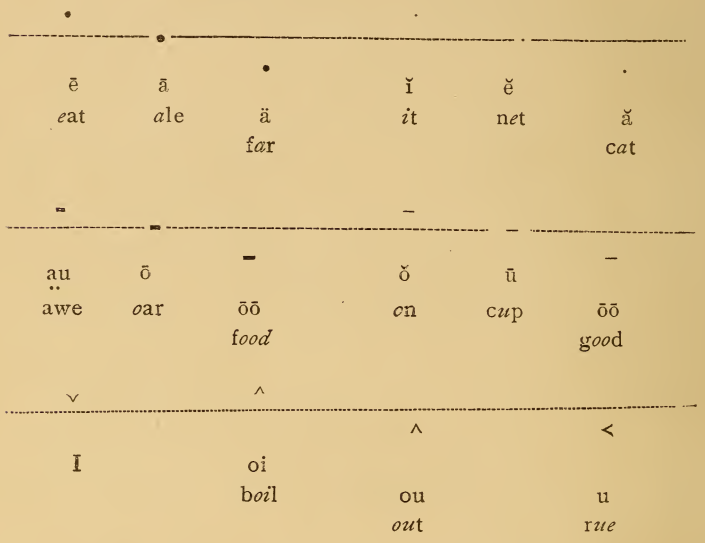
5. Faster, lustre, songster, roadster, jester, master, rooster, teamster, forrester, bannister, spinster, castor, coaster.

6. Successes, diseases, lists, vests, masters, artists, songsters, chests, boasters.

LESSON III.

VOWELS.

The reporter generally writes only the consonant outlines, leaving the vowels to be implied by the position of the words with reference to the line. The following is the vowel scale employed by most phonographic writers:



DIRECTIONS.—Write the consonant outline so that the first perpendicular or slanting stroke will rest in the position indicated by the *accented* vowel. For example, the word *beak* is written because the first slanting stroke must rest in the position indicated by ē, which is above the line; *bake* is written because the vowel ā rests on the line; *back* is written because the vowel ă is under the line.

These three positions are called FIRST, SECOND and THIRD, according as the vowel is above, on, or under the line.

If a word is composed wholly of horizontal strokes, it is written entirely under the line when in the third position, thus: canoe; but if the word contains other than horizontal strokes, the first perpendicular or slanting stroke should rest across the line, as in the word *back* .

It is sometimes desirable to insert a vowel when the consonant outline would be obscure and difficult to read. Usually the insertion of the accented vowel is sufficient. This may be done by writing the dots, dashes and angles by the side of the strokes, writing the vowel at the left or over the consonant if to be read before, and at the right or under the consonant if to be read after it; for example,

follows: eat, ate, add, die, due,

key coy cue ache oak,

 aim, mew, fee, foe, few.

EXAMPLES.

meek came funny fame pa arm

bonny nook king cow ruin delay

purity, beauty, merry, deem, Eden,

arrive below coolie.

It is well for the student to make a practice of writing in every vowel, so as to acquire facility in their use.

NOTE.—The circle and loop do not affect vocalization.

For example: ope, soap, eke,

seek, ache, stake.

But a vowel cannot be written before an initial or after a final circle or loop.

In such cases the stroke must be used and the vowel placed against it according to position.

EXERCISE.

With the outlines, for the following words in the proper positions, and insert the accented vowel:

Pea, paw, ape, beg, bough, tea, oat, tow, day, dough, owed, age, each, chew, itch, oak, key, gay, go, ague, thaw, oath, ace, say, saw, show, shy, shore, lay, law, lie, oil, lien, aim, may, mow, nay, know, nigh, woo, way, woo, yea, edge, ell, ill, etch, odd, ash, echo, egg, keep, cape, coach, peek, opaque, peal, pale, pole, pull, boat, beak, bowl, beam, team, deep, dale, dome, cake, cage, catch, check, joke, gala, coolie, gallows, themes, sheep, shop, leave, loaf, laugh, love, loathe, wreath, wreathe, name, many, heath, hate, mock, mellow, leap, rap, rogue, wrote, oar, reach, rage, roam, zero, shock, shook, shaggy, nap, live, lilly, follow, guinea, gang, coffee, chimney, ring, mighty hurry, shiny, chamois, lung, lash, lath, money, enough, iron, knife, match, purity, policy, parody, cabbage, period, arraign, marriage, infamy, monk, resume, kick, America, became, voyage, vouch, vowel, duty, power.

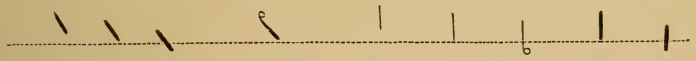
LESSON IV.

WORD-SIGNS.

Simple strokes are used to express frequently recurring words, and are sometimes written out of position for convenience.

Memorize the following list of

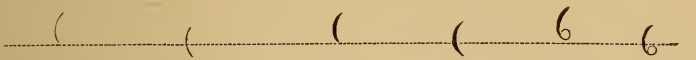
CONSONANT STEMS.



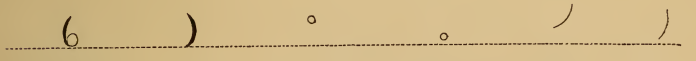
by, be, to be, subject, time, it, itself, do, had,

large, common,
which, much, advantage, kingdom, come, give-n,

together, for, ever, have, however, several,



think, thank-ed, them, though, this, those,
they, thou, thus,

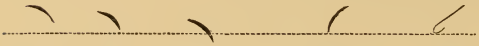


themselves, was, is, his, as, has, wish, shall,

usual-ly, will, whole, her-e, are, our, hers-self,

ours-self, ourselves, am, may, him, home, in, any,

own, thing, language, long, length, influence,



why, way, away, your, he.

VOWEL STEMS.

all, already, ought, two, oh, who-m.
awe, too, owe,

of, or, on, to, but, should.

I, eye, high, how, now, new, the a-n-d.
knew,

PUNCTUATION.

Period.
Interrogation.
Exclamation.
Parenthesis.
Dash.
Hyphen.
Capitalizer.

Any other punctuation can be supplied in transcription

SENTENCES.

1. All things are ours.
2. Come this way.
3. Why will he use him thus?
4. Has she ever seen them together?
5. It will be of some advantage, because he knows why they wish it to be so disposed of.
6. His influence will be of use to several.
7. I think it is for your own home.
8. They usually come here if they have time.
9. Go thy way in peace, for thou hast given much.
10. Language should be chosen for its beauty and power.
11. If, however, the subject is given out, he will do his best.
12. Keep the rogues all out, for the influence they exercise will do much to damage the case.

LESSON V.

BRIEF SIGNS FOR WAY AND YAY.

For convenience in writing it is found desirable to use the following semi-circle as substitutes for Way and Yay in many cases, called "Brief Way," and called "Brief Yay." There are two of these characters to represent each Way and Yay stroke, and either may be used as is most convenient, thus; weep, weight, week, wine, one, yoke, young, yacht, yell, yam, weal, war, yore.

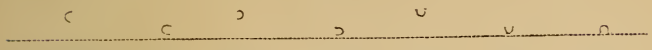
The circle may be joined with the brief Way and Yay, thus; sweep, switch, swine, swim, swing.

EXERCISES.

1. Weep, web, wit, wot, wait, wad, weed, wood, widow, wedge, wade, witch, walk, week, wake, woke, wax, wig, weave, wave, wove, woof, wash, win, wine, wen, wan, wile, weal, wall, wail, wool, worthy, wieldy, wince, winces, winced, unworthy, unwieldy, worse, worst, yacht, yell, yawl, yore, yon, yoke, yak.

2. Sweep, sweat, swayed, switch, suage, young, youth.

WORD-SIGNS.



we, with, were, what, would, ye-ar, yet, you beyond,

when, one, we may, well, while, we are, where, aware. we will,

SENTENCES.

1. Will you go yachting with me?
2. Hear the young yak yell.
3. The wily witch wore a white woolly wig.
4. Wait one week, nephew, for the young widow.
5. With a weed switch he wove a wavy withe.

LESSON VI.

HALVING.

Strokes may be made half length to add the sound of *t* or *d*, thus: peat, pate, bite, tight, light, fate, meet, late, habit, softly.

When Lay, Ar, Em, and En are halved to add d, they should be shaded, thus: laid, laud, old, load, erred, hard, made, mad, gnawed, neighed. nude.

Ing, Way and Yay are never halved.

When a halved stroke is followed by a circle or loop, the sound indicated by halving is read before the circle or loop.

Never halve to add a subsequent syllable, thus: *poet* should be written and not ; *mighty* is written and not which gives only *might*.

EXERCISE.

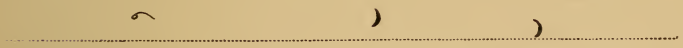
Pit, pat, pet, pate, apt, pout, bate, bet, bat, bought, boat, taught, toot, date, dot, dote, doubt, cheat, chide, chat, jet, kite, caught, act, coat, got, gate, get, goat, gout, fight, fought, fit, feet, fate, oft, aft, foot, vate, vat, east, shot, shout, shoot, pied, paid, abode, bid, bed, bad, deed, died, dead, joyed, jade, code, aged, good, gad, feed, void, viewed, showed, shad, shade, shed, food, fed, toyed, allowed, allied, mud, load, mood.

WORD-SIGNS.

put, about, quite, could, good, after, that, without, astonish-ed.

establish-ed-ment, world, Lord, heard, hard, word, immediately.
read,
order.
ordinary.

somewhat, nature, under, want, went.
hand,
hundred,



as it,
sometime, is it has it.

SENTENCES.

1. Put that bad boy to bed.
2. The cat caught the bat, after a hard fight.
3. Chide the aged jade that could act such a deed.
4. Kate Coit caught quite a cute rabbit in the woods, and let it get out of her hand after she had reached home.

LESSON VII.

EL-HOOK.

When *l* is the next consonant sound after a stroke, it may be written by a small hook at the beginning and on the *circle side*, thus: plea, play, plow, idle, chill, jail, clay, eagle, awful, flaw, shell.

The El-hook may be added to the Hay stroke by enlarging the hook, thus: hall, hale.

When a dash-vowel occurs between a stroke and the El-hook, it may be cut through the stroke, thus: toll, pool, poll, foal, full, coal.

When a dot-vowel so occurs it may be expressed by a small circle placed before the stroke if long, after it if short, thus: peal, pill, fail, fell. But this is seldom necessary, and is rarely used.

When the El-hook is used with Em, En, and Ray, it is made large, thus: ml, nl, rl.

The circle may be used with the El-hook, thus: spell, settle, satchel, skill, civil.

EXERCISES.

1. Plea, play, plow, blow, blue, tool, till, tell, tall, dell, dole, dale, chill, jail, gill, call, keel, kill, coal, cool, guile, goal, glue, eagle, glee, flee, fly, awful, flaw, flew, flue, evil, oval, thill, shell, shoal, mile, mill, mole, mule, knell, kneel, knoll, haul, heel.

2. People, pickle, pupil, bible, babble, feeble, faithful, noble, liable, legal, local, amiable, likely, angle, uncle, bushel, special, especial, tumble, thimble, rumble, mumble, official.

3. Claim, gloom, gleam, plume, club, oblige, classes, cloister, please, pleases, pleased, clip, clock, blame, clause, clauses, clothes, plaster, bluster, cluster.

WORD-SIGNS.

until, difficult-y, equal-ly, child-ren.
at all,

SENTENCES.

1 Toll the bell.
2 My ethical uncle plays the fiddle.
3. Please tell the people to oblige the official.
4 The youthful pupil placed the sample on the table.

LESSON VIII.

AR-HOOK.

When *r* is the next consonant sound after a stroke, it may be written by a small hook placed at the beginning on the side opposite the El-hook, thus: pl, pr, tl, tr, chl, chr, kl, kr.

The Ar-hook is written with a curve by reversing the form as written with the El-hook, thus: fl, fr, thl, thr, vl, vr, shl, shr.

When the Ar-hook is written with Em and En, the stroke is shaded, thus: mr, nr.

The El and Ar hooks may be enlarged to imply the addition of the opposite hook, thus: plr, prl, tlr, trl, flr, frl, mrl, nrl, klr, grl.

The circle may be used with the Ar-hook on straight lines, by writing it in place of the hook, thus: spr, str, schr, skr, sgr. With *mr* and *nr*, thus: smr, snr.

EXERCISES.

1. Pry, pray, bray, brew, tree, try, trow, tray, true, eater, otter, draw, dry, acre, crow, crew, cry, eager, agree, grow, gray, grew, fry, free, offer, over, hover, affray, author, throw, threw, usher, azure, honor, owner, hammer.

2. Proper, pauper, popper, dipper, cheaper, jobber, keeper, caper, cooper, robber, neighbor, baker, maker, meager. archer, richer, major, fisher, measure, banner, dinner, donor.

3. Prize, praise, prop, prime, probe, braced, traced, brick, brag, drop, trim, dreary, group, crayon, crook, truth, drug, dream, dressy, crime, shriek, broom, grab, problem, colonel.

WORD-SIGNS.

principle, practice, remember, number, doctor, during, member,

Mr., mere, larger.

SENTENCES.

1. Practice each principle thoroughly.

2. Doctor, do you remember the number of cases you have lost during the past year?

3. The poor pauper cut a queer figure when he threw the copper pitcher at his grim keeper.

4. Approach the droll lodger and see if you can induce him to brush the briers from his trowsers.

5. The bookkeeper pores over his ledger, while the vigorous archer breathes fresher vapor, and capers across broad acres at his leisure.

LESSON IX.

EF AND VE HOOKS.

When *f* or *v* is the next consonant sound following a straight stroke, it may be expressed by a final hook on the circle side, thus: puff, pave, tough, chaff.

 cough, rough, deaf, beef.

The circle may be added to an Ef-hook, thus: puffs, doffs, coughs, hives, drives, proves.

The Ef-hook may occur in the middle of a word, thus: proffer, traffic, giver, driver.

When a stroke having a final hook is halved to add t or d, the sound indicated by halving is read *after* the hook, thus: drive, drift, believe, believed,

 achieve, achieved, grieve, grieved.

EXERCISE.

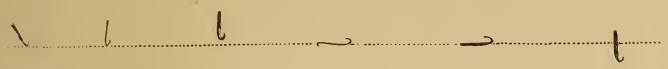
1. Beef, tough, deaf, chief, chafe, cuff, calf, roof, hoof, reef, rough, heave, staff, scoff, serf, strife, cliff, drove.

2. Puffs, paves, drives, droves, coughs, coves, cliffs, cuffs, graves, proves, delves, cloves, grieves, groves, gloves, strives, stoves.

3. Prefer, braver, toughen, profane, divine, deafen, define, devote, defense, advance, engraver.

4. Tuft, raft, heft, haft, deft, chafed, coughed, gift, reft, bluffed, cleft, cleaved, draught, craft, graft.

WORD–SIGNS.



before, whatever, differ-ent, careful-ly, govern-ment, advertise-ment.
-ence,

SENTENCES.

1. Whatever differences may exist in regard to the government, let them be adjusted peaceably if possible.

2. Go over the case carefully before the trial, and see that the defence is properly prepared.

3. The profane driver grieved the clever rover and almost deafened him with loud oaths and frightful yells.

LESSON X.

EN-HOOK.

When *n* is the next consonant sound following a stroke, it may be expressed by a final hook written on the side opposite the Ef-hook, thus: pun, ton, den, cane, rain, chain.

The En-hook may be added to curves by writing it on the concave side, thus: fine, fan, thin, vain, even, mean, moan, shine, shone, nine, none.

The En-hook may occur in the middle of a word, thus: finer, fancy, finish, minute, mechanic.

The En-hook on curves may be lengthened to express *f* and *v* thus: five, vive, thief.

The circle may be written in place of the En-hook on straight strokes to express *ns*, thus: pens, dens, dance, dances.

The loop may be used in this same way, thus: danced, punster, spinster.

EXERCISES.

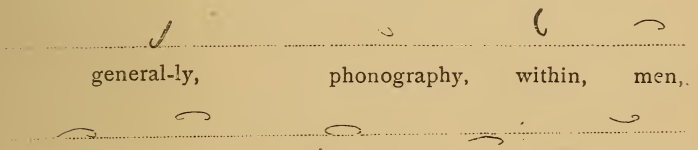
1. Pin, pawn, open, pine, pain, pan, happen, bane, bone, ebon, boon, tin, tan, town, chin, coin, keen, hen, wren.

2. Fawn, fan, vine, Avon, oven, heaven, home, woven, lawn, nun, moon, mine, loin.

3. Panic, punish, bench, vanish, candy, finish, furnish, thinner, plunge, blanch, fringe, finance.

4. Pawns, pens, vans, spins, dense, chances, chanced, rains, glance, glances, glanced, expense, expenses, suspense, screens, strains, scorns, punsters, spinsters.

WORD-SIGNS.



general-ly, phonography, within, men,

man, women, woman, human, opinion.

SENTENCES.

1. One can generally detect traces of humanity in even the basest ( ) of mankind.

2. The young man or young woman who nas a desire to succeed in life will learn phonography and become expert in its use.

3. If you would become cultured in a high degree, enquire within, and develop the resources of your own mind.

4. No man knows what death is, yet men fear it as if they knew well that it was the greatest of all evils.

LESSON XI.

TER-HOOK.

When used on straight strokes, the En-hook may be made large to express *tr*, *dr*, or *thr*, thus: patter, better, tutor, daughter, scepter, actor, bolder, colder, gather, rather.

The Ter-hook may be used to express the words *their*, *there*, *they are*, etc., thus: by their, go there, up there, each other.

The circle may be used with the Ter-hook, thus: daughters, brothers.

The En-hook may also be used, thus: brethren, return.

EXERCISES.

Tighter, doubter, taught her, pewter, platter, bloater, titter, till they are, equator, spider, writer, rudder, hotter, hatter, hater, later, coulter, kilter, doter, tatter, ratter, rater, rider, ruder, garter, clatter, prater, teeter, crater, creator, cruder, operator, instigator, narrator, testator, brother, dater, intruder, erector, injector, deflector, reflector, creature, picture, scripture.

SENTENCES.

1. The tutor said it was hotter at the equator.
2. The testator left a pewter platter to his brother's daughter.
3. The operator taught her how to manage the reflector.
4. The narrator was also a writer, and pictured the exploit of the actor who was the instigator of an attempt to fill up the crater.

LESSON XII.

SHUN, ESHUN AND EN HOOKS.

1. SHUN-HOOK.

To express the syllable *shun*, the Ef-hook may be made large on straight strokes, thus: passion, ration, caution, operation, addition.

When the sound of *shun* follows a curve, a large hook is placed on the concave side, thus: fashion, motion, notion, allusion.

The Shun-hook may occur in the middle of word, thus: auctioneer, national, missionary.

The circle may be added to the Shun-hook thus: operations, allusions.

EXERCISE.

Potion, passions, edition, sedition, section, deception, attraction, inception, perception, inspection, perdition, approbation, oration, adoration, derision, vision, visionary, attention, volition, recreation, navigation, elocution, dictionary, reputation, repetition, faction, dilation, cohesion, aggregation, occasion, peroration, fashions, motions, nations, occasions.

2. ESHUN-HOOK.

When the sound of *shun* follows a circle, it is read *Eshun*, and is expressed by turning a back hook, thus: position, decision, physician, transition, sensation, musician, incision, accusation, association.

Eshun may be added to an Ef-hook by repeating the hook,

thus: profession, division, diffusion.

The circle may be added to the Eshun-hook, thus:

physicians, professions,

EXERCISE.

Position, possession, opposition, negotiation, precision, accusation, acquisition, physicians, musicians, incisions, sensations, propositions, suppositions, cessation, annexation, secession, civilization, taxation, pulsation, processions, accusations, devotions, preposition.

3. EN-HOOK.

When the sound of *En*, *In* or *Un* occurs before *s*, it may be expressed by a small hook as follows: unscemly,

enslave, insert, unscrew, inscribe,

inseperable.

EXERCISE.

Insurmountable, unsalable, insolent, insult, unceremonious, unstrung, insecure, insuppressible, unsurmise, unsullied, enslave, instructor.

WORD-SIGNS.

objection, question, generalization.

SENTENCES.

1. Angry passions bred dissension among the nations.
2. The pulsations of civilization extend navigation, annexation and taxation.
3. The musicians made a great sensation when the physician made an incision.
4. His oration was visionary, but his diction received the approbation of the organization.
5. The instructor told the operator to unscrew the part that was insecure and insert an instrument that would cause more refraction.

LESSON XIII.

SHADING AND LENGTHENING EM.

When *p* or *b* is the next consonant sound following Em, it may be expressed by shading the Em, thus: imp, emp, pump, damp, jump, imbecile, lamp, impostor, glimpse.

Ar may be added to Emp by lengthening, thus: timber, simper, temperance.

EXERCISES.

1. Pomp, bump, tamp, stamp, stump, camp, romp, thump, lump, limp, vamp, swamp, samp, plump, tramp, cramp, hemp.

2. Bumper, temper, damper, jumper, amber, ember, lumber, scamper, sombre, September, November, December, cucumber, slumber, empire, embargo, chamber, vampire.

WORD-SIGNS.

impossible, import-ance, -ant, improve-ment, simpl-e-y, example.

SENTENCES.

1. Fell your timber in December if you would get good lumber.

2. It would be simply impossible to improve upon such a worthy example.

LESSON XIV.

LENGTHENING OTHER CURVES.

The sound of *kr* or *gr* may be added to Ing by lengthening, thus: inker, anchor, winker, thinker, stronger.

Tr, *dr* or *thr* may be added to any other curve by lengthening, thus: letter, niter, enter, ardor, father, mother.

EXERCISE.

Anger, linger, languor, handkerchief, center, literary, thither, oyster, eastern, sunder, wonder, winter, hinder, wither, whither, wander, render, cinder, tinker, latter, smatter, entire, senator, northern, modern, neither, water, longer.

SENTENCES.

1. Father brought mother a letter.
2. The senator was chosen because of his literary fame and his power as a thinker.
3. Bring hither the lantern, and let us wander forth despite the winter and the fierce northern blasts.

LESSON XV.

PREFIXES.

Con, *com*, *accom* and *cog* occurring at the beginning of a word may be expressed by a dot, thus : confer, confess, conceal, commit, comply, accompany, cognate, cognition.

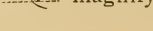
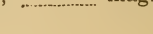
Either of these sounds may be implied, when occurring in the middle of a word, by writing the part following under that which precedes it, thus: misconceive, inconsistent, discontent, reconcile, recognition.

This prefix may be implied by writing the word having such prefix just under the preceding word, thus: in content, she confessed, we are constrained, select committee, will accommodate.

Circum and *self* may be implied by writing a small circle as a prefix, thus: circumvent, circumscribe, self-respect, self-esteem.

Contra, *contro* and *counter* may be implied by a short tick written as a prefix, thus : contraband, controversial, countersign.

Fore may be expressed by writing disjoined *Ef* as a prefix, thus: foreknowledge, forefathers.

Magna and *magni* may be expressed by writing disjoined *Em* as a prefix, thus: magnify,  magnificent,  Magna Charta.

These prefixes may sometimes be joined when legibility would not be destroyed by so doing.

EXERCISE.

Comfort, commend, commence, commissioner, commute, conclusion, cognizance, cognovit, conciliate, consult, circumlocution, contradict, countermand, counterfeit, incomparable, inconstant, incognito, forefinger, forestall, foreseen, reconcile, irreconcile, magnitude, magnanimous, misconstrue, reconnoiter, recommend, recognize, selfish, self-evident, self-respect, unconscious unconquerable, unrecompensed, unconcern, unconstitutional.

LESSON XVI.

AFFIXES.

Ble, bly may be expressed by writing *Be* as an affix, thus:

sensible, profitably.

Ing may be expressed by writing a small dot as an affix, thus:

doing, having, seeing.

Ings may be expressed by a small circle, thus: doings,

musings.

Ingly may be expressed by a heavy tick written slanting, thus: exceedingly, lovingly.

Ling may be expressed by the same tick written perpendicular or horizontal, thus: handling, scantling,

mingling.

Mental may be expressed by *ment* written as an affix, thus:

ornamental, instrumental.

Ship may be expressed by *Sh* written as an affix, thus:

hardship, friendship.

Someness and *lessness* may be expressed by a large circle written separately as an affix, thus: lonesomeness,

helplessness.

Ology, alogy, theology, mineralogy.

EXERCISES.

Insurmountable, amenable, attainable, trying, seeking, knowing, drying, amazingly, charmingly, foundling, stripling, handling, mingling, musings, savings, lordship, courtship, partnership, township, irksomeness, biology, phrenology, zoology.

LESSON XVII.

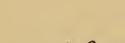
PHRASING.

It is proven by tests with Fowler's "Graphometer," a machine for determining the exact time required to write certain forms, that about 40 per cent., or more than one-third of the whole time, is spent in passing from word to word. This "waste" may be reduced in a considerable degree by the judicious use of phrasing.

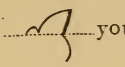
Word-signs and simple outlines may generally be phrased with safety, but phrases that would be difficult of reading should be avoided.

EXAMPLES.

we have.


many things.

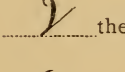
will be.


you will do so.

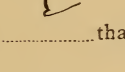
you must.

we must.

could not be.


there are.

has been.


that we are.

do you see him.

long ago.

it would be.

at home.

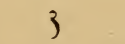
of course.

what is our.

it is not.

will you come.

should be.


what is it.

SENTENCES.

1. Come unto me all ye that labor and are heavy laden and I will give you rest.

2. There are many things about the subject of phonography that cannot fail to interest the most careless and inattentive.

3. Give thy thoughts no tongue, nor any unproportioned thought its act.

4. The heart is not necessarily the fountain of words; but it is always the source of tears, whether of joy, gratitude, or grief.

5. As the dews of heaven, falling at night, are absorbed by the earth, or dried up by the morning sun, so the tears of a people, shed for their benefactor, disappear without leaving a trace to tell to future generations of the services, sacrifices and virtues of him to whose memory they were a grateful tribute.

LESSON XVIII.

SPECIAL PHRASING.

A-n-d and *the* may be phrased with other words by writing *a-n-d* with a perpendicular or horizontal tick, and *the* with a slanting tick, thus: by a-n, by the, if a-n, if the, and it, of a-n of the, to a-n, to the, and a-n, and the, on the, or the, but the.

I and *he* may be phrased more easily by writing them as ticks, thus: I am, I can, I will, I do, I did not, I said, he can, he will, he must, he had, he said.

When used thus, the tick must always be perpendicular or horizontal to represent *I*, and slanting to represent *he*.

NUMBERS.

Write 1, 2, 6, 10, with phonographic characters, thus:

Numbers of one denomination may be expressed phonographically, thus: for 100, for 1,000, for 1,000,000, for 100,000.

Numbers of the second denomination (20, 30, 40, etc.), may be expressed thus: , , .

SENTENCES.

1. The man and the boy were riding on the horse.

2. If the sun shines for an hour, we will go to the woods.

3. I am glad I did not go, for he said that all the town were there.

4. He must have been beside himself, for I am sure he can do better than he did.

5. And let me say that this is a book which is both in our own control, and is not in our own control. It is in our own control before we speak and act, but not so ever after.

6. The hours of this day are rapidly flying, and this occasion will soon be passed. Neither we nor our children can expect to behold its return. They are in the distant regions of futurity, they exist only in the all-creating power of God, who shall stand here a hundred years hence, to trace, through us, their descent from the Pilgrims, and to survey, as we have now surveyed, the progress of their country during the lapse of a century.

LESSON XIX.

OMITTING WORDS.

A considerable gain in speed may be effected, without sacrificing legibility, by omitting certain words according to fixed principles.

Of, of the, of a-n, may be implied by writing the following word close to that which precedes the word or words to be implied, thus: many of the people, Children of the Abbey, Maid of Athens. In cases where such expressions are frequently recurring, the words may be phrased with safety, and at the same time speed may be greatly accelerated, thus: court of law, court of last resort, voice of the people, one of a number, house of God.

To, to the, to a-n, may be implied by dropping the following word under the line, thus: come to me, not to-day, time to come, strive to enter.

This principle does not conflict with the third position.

Have may be omitted in phrasing when followed by *been* or *done*, thus: would have been, could have done, may not have done, shall have been.

Sometimes phrases may be formed on the spur of the moment, such as the following: by the way, from time to time, from day to day, day after day, from hour to hour, hand in hand, more or less, sooner or later.

SENTENCES.

1. A great many of the children were out to the picnic.

2. Only one of them could have been there.

3. Sooner or later he will be brought to his reward.

4. Let me recur to pleasing recollections, let me indulge in refreshing remembrances of the past.

5. Shoulder to shoulder they went through the Revolution, hand in hand they stood round the administration.

6. Determined to deserve success, he risked his own life and the lives of his associates without reserve. Enchanted with the splendor of victory, he would wade in torrents of blood to attain it.

LESSON XX.

SPECIAL SPEED PRINCIPLES.

Words may often be added by means of the foregoing principles. Thus, the halving principle may safely be employed to add *it*. For example, if it, for it, have it, if it is.

The hook may be employed to add words, thus: by all, it will, which will, of all, and all, to all, on all, but all—will, who will, or will—all, by our, by ours-self, by ourselves, of our, all are-our, who are, and are-our, to have, I have, which have, who have, of one-any, all our own, to our own, or not, have not, for one, her own, our own, rather than, gather in, by their own, instead of, out of, at once,

May be can be written .

Words may also be added by lengthening, thus: many other, among their, for their—they are, for their own, if there be, later than, shall there be, are there any, is there one.

The circle may be used to add *us*, thus, for us, before us, give us, round about us.

Words may be added by the In-hook, thus : in the spirit, in some, in as great, in secret.

Sounds may be indirectly implied. For example: in all, in our, enlighten, in respect, in regard, in reply.

NOTE—Word-signs in the above that have not already been given will be found in the following list.

CONTRACTIONS.

acknowledge.

at first.

at last.

christian.

charge.

danger.

defendant.

evidence.

experience.

forever.

indiscriminate.

in order.

intelligent.

interest.

intellect.

gentlemen.

gentleman.

movement.

never.

nevertheless.

nothing.

notwithstanding.

ordinary.

opportunity.

particular.

plaintiff.

refer.

reference.

represent.

satis.actory.

significant.

strange–r.

technical–ity.

testimony.

ADDITIONAL SPEED PRINCIPLES.

First may be written by using only the *loop* of the word; thus :

The first may be written thus:

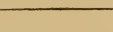
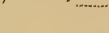
Ing-a-n-d may be expressed by writing a tick at right angles with the previous stroke; thus: taking a-n-d; having a-n-d.

Ing-the may be written by using the same tick written not at right angles with the previous stroke; thus: seeking the; asking the.

How may be expressed by the *he-tick* written just under the line ; as how can, how long, how soon, how do you know.

Con, com or *accom* may be implied when following *to* by writing the word of which it is a prefix as though the word *to* were the only thing to be implied; as I am willing to concede, he desires to comply with your request, he will not refuse to accommodate you.

Ing may be implied by writing the following word or part of word directly under what precedes. At the end of a word thus, telling you, asking him, giving

her, going home,  sitting down, standing up. In the middle of a word; thus, Nottingham, Cheltingham,  Buckingham, Birmingham, Cunningham, Stonington.

In compound words; thus, sitting-room, dining-room, smoking-room, walking-beam, sailing-vessel.

In expressing numbers in the alternative, the word *or* may be omitted, and the second number written above and to the right of the first; thus, $_{2}{}^{3}$ two or three, $_{25}{}^{35}$ twenty-five or thirty-five.

In expressing inclusive sets of numbers both prepositions may be omitted, and the second number written below and to the right of the first; as, $^{2}{}_{4}$ from two to four, $^{23}{}_{25}$ from twenty-three to twenty-five.

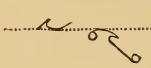
The fractions ½, ⅓, ¼, ⅔, ¾, being those most commonly used, may be indicated by the use of a small index figure.

If the fraction to be written is either ½, ⅓, or ¼, it may be expressed by writing the denominator at the top of the whole number as an index; thus, 12^{2} for 12½, 33^{3} for 33⅓, 6^{4} for 6¼, etc.

The fraction ⅜ may be expressed by writing the index 3 against the whole number, thus, 16_{3} for 16⅜, 9_{3} for 9⅜, etc.

The fraction $\frac{3}{4}$ may be expressed by writing the index 4 at the bottom of the whole number; thus, 10_4 for $10\frac{3}{4}$, 18_4 for $18\frac{3}{4}$, 46_4 for $46\frac{3}{4}$, etc.

When in law reporting an answer is given by repeating the exact words of the question, the answer may be indicated by drawing a long line; thus,

Q.  He went to the same place?

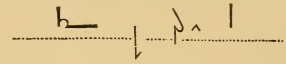
A. _____ He went to the same place.

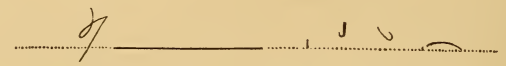
Or where the answer repeats the question with a change of pronoun; as,

Q. *You* spent the summer at Newport?

A. _____ *I* spent the summer at Newport.

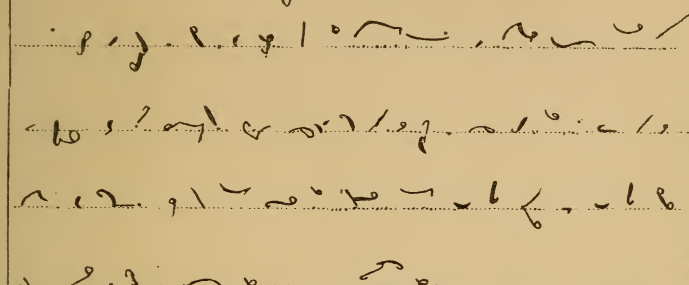
Where the question is repeated as a part of the answer, the same principle may be applied even more liberally; as,

Q.  *Did you go* at the appointed time?

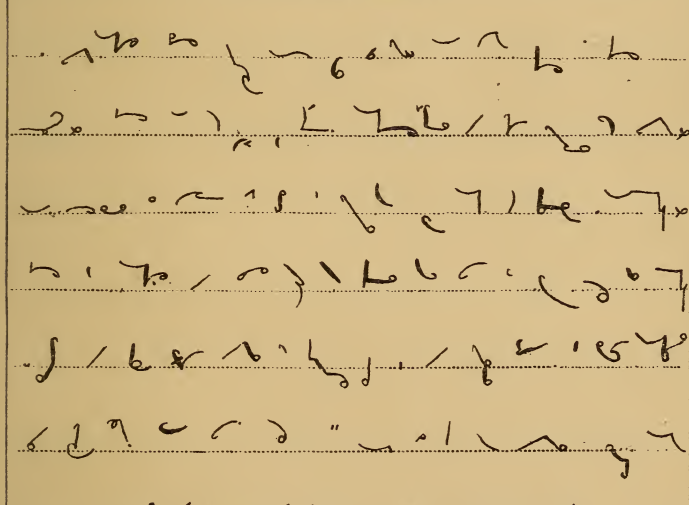
A.  Yes, sir; *I went* at the appointed time but did not find him.

ENGRAVED EXERCISES.

One Thing at a Time



Indolence



Pulling Down The Old Church.

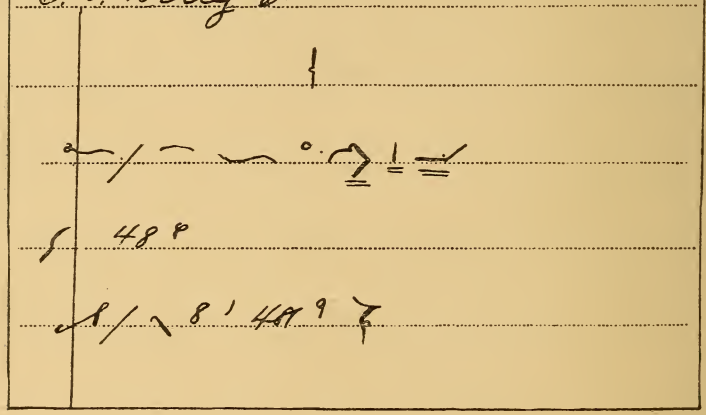
Artistic Hints

in

Amateur Photography.

Law Reports.

E. T. Green as



Argument Before Jury

Report of Conventions

KEY

TO

ENGRAVED EXERCISES

KEY TO ENGRAVED EXERCISES.

ONE THING AT A TIME.

The student who abandons a subject without understanding it is like a commander who leaves an enemy in his rear; he advances without the cheering certainty of being fully master of the road over which he has travelled, and most generally finds the difficulty, which he has left without overcoming, start up in the course of his progress in a hundred different shapes, and a hundred different subjects to harass and perplex him.—HOFFMAN.

INDOLENCE.

A habit of indolence is a most powerful enemy to those whose profession in life demands the utmost exertion. I mean not here to allude to that shocking intemperance of idleness which utterly precludes every hope. No man of sense is likely on a sudden, or perhaps ever, to fall into so disgraceful an inactivity. I mean that indolence which steals upon us by degrees, even while we flatter ourselves all is activity and diligence; which does not boldly rob us of our time and powers at once, but which persuades us that we are already sufficiently industrious; which is eternally whispering into our willing ears, "Now is the time for repose; you have done enough; you pursue your studies with an unnecessary attention; recreate yourself; you have a right to recreation; you have done more than is commonly done." This is the language, this is the sentiment, that beguiles us of apparently small, but really valuable, portions of time, and that defrauds us of excellence. —RAITHBY.

PULLING DOWN THE OLD CHURCH.

The ropes were all adjusted, and there was an affecting silence through the motley group of old and young that had come together to witness the scene. Not a word was uttered while the carpenter, with a reluctant hand, was passing his saw through the heart of the last of the large posts of the old house of God. There was a kind of awe-inspiring influence creeping over every heart, as the venerable sanctuary stood tottering and reeling in the breeze. True, a more beautiful house had been erected in the centre of the village, and the old superannuated edifice was doomed by common consent to be demolished. The young men of the hamlet had engaged with alacrity in the service, and all was now ready for the closing scene. The patriarchs of the village had come up to

take the last look of that ancient house of prayer, which had been to them for more than half a century the nearest gate to heaven.

I was then but a boy, but well can I remember how many of these old fathers turned away their faces, and wept on their staves, as they witnessed the progress of the sad preparation. Their bosoms were full of the most touching associations that can affect the human heart. There they stood, immovable as statues, while the old dismantled church was trembing, and reeling, and nodding towards them, as if entreating their interposition, or reproving the sacrileges that were sapping its foundations. It had survived all the first settlers of the village, and most of their children, who, through all the years of their trials and tribulations, had assembled there for divine communion and consolation. Thither had they resorted in their manhood for spiritual direction and in frosty age, and thence gone down to their long homes in a little enclosure a few rods distant.

The venerable pastor, after having seen most of his flock gathered to their respective dust, had also been laid at the head of the silent congregation. The few that remained of his time, now lingered around like grieved spectres beneath the old oaks that were bowing their aged heads, as if in sympathy with their doomed contemporary. There they stood, mournful and silent. There were long-reaching souvenirs kindling up in their aged breasts until their hearts burned and bled within them. They heard not the groaning and creaking timbers; but their spirits seemed listening to the long-lost tones that once filled the venerable sanctuary.

"All's ready!" shouted the carpenter, stepping hastily backwards a few rods. "All's ready!" passed along the ropes in a doubtful undertone. The old church paused for a moment from its oscillation before the wind, as if feeling a new force. It groaned, tottered, quivered, and then a blinding cloud of dust arose, followed by a crash that made the ground tremble beneath our feet, and it was all over.

As soon as it had cleared away, I looked for those venerable fathers who had so enlisted my sympathy. They were still leaning upon their staves, contemplating the heap of ruins, without uttering a word. I looked again, and they were gone. I never saw them more.—ELIHU BURRITT.

ARTISTIC HINTS IN AMATEUR PHOTOGRAPHY.

A view is not necessarily a picture. This is a distinction which the amateur photographer must draw in the beginning, if he desires to make an art of his work, and not a mere mechanical exercise. If he learns what constitues this radical

difference, his pursuit will be to him a source of unceasing pleasure, and he will become, within the limitations thereof, as truly an artist as though he were an adept with pencil, brush and palette. He needs but the artistic sense and the easily-acquired skill to manipulate his apparatus; nature does the rest. Many are attracted to amateur photography simply by the novelty of it; they are fascinated by the mysteries of the various processes, but as soon as the newness wears off, they abandon the whole thing as a child throws away a toy. One season almost invariably does the work for this class of enthusiasts, after which the camera is relegated to the lumber-room; and the dark closet, perhaps fitted up with great care and elaboration, is abandoned. We fortunately thus have a limit set to the production of the appalling array of staring clap-boarded houses as expressionless as packing-crates, groups of grinning summer boarders stiffly drawn up on hotel verandas, and the other familiar attempts at view-catching characteristic of the average novice.

But the true amateur photographer is a different person. His artistic sense keeps his interest alive; the novelty of the beginning wears off, but his love for his work grows with practice, and observation and experience are ever teaching him new things of artistic value. It is this which makes a true artist of the amateur, while the professional photographer, devoted to the technicalities of his calling, is apt to be but a highly proficient artizan. The latter, devoid of artistic perception, when he has a view to take, plants his camera at random before his subject and fires it off much as one would a cannon, demolishing, from a picturesque standpoint, whatever he aims at. The most awkward point of view may be taken, and, indeed, usually seems to be deliberately selected. This accounts for the commonplace dreariness characteristic of the general run of photographs of scenery found on sale along the beaten routes of tourist travel. They are merely "views" without the faintest suggestion of pictures. The idea of the photographer seems to be that all which the tourist cares for are reminders of the hotels where he put up, of the railway stations where he left the train, and the eating-houses where he took his meals, with an assortment of the biggest and ugliest railroad bridges, trestle-works and cuttings thrown in. There are few more hideous blotches upon the American landscape than that formed by the summer-resort hotel, and yet think of the scores of White Mountain views, for instance, in which a great barrack-like caravansary, ugly as American carpentry can make it, is the central feature, taking all the repose out of the majestic heights above, and making one desirous for a providential landslide in that particular spot.

On the other hand, one occasionally sees an example of

amateur photographic work at which the professional would sneer as rubbish, but which, though bad photographs, technically considered, yet form the most charming pictures. Perhaps the subject may have been somewhat out of focus, or the camera have slightly jarred when the picture was taken, just blurring the outlines and giving a softness and suggestiveness just adapted to the subject, as a certain class of subjects is best adapted to the peculiar handling of Côrot, with his gray, silvery lights and indefinite outlines.

Professional photographers are, however, not to be condemned, as a class, as lacking in artistic sentiment. Not to mention the many thoroughgoing artists in portrait photography to be found in our leading cities, there are also professional landscape photographers whose exquisite sense of the picturesque gives them high artistic rank. Prominent among these is Mr. Muybridge, of San Francisco, celebrated for his experiments with instantaneous photography on the horse in motion, an important discovery which made his name deservedly famous.

Look to your foregrounds! Amateurs should bear this particularly in mind, for it is one of the points most neglected. The tendency is to look to the distance and disregard the foreground entirely, so that what might have been made a picture is left an empty, forlorn view. It is an easy matter to secure a good foreground. A clump of grass or weeds, a rock or a shrub, a tree with branches drooping from above, or dashed across a corner of the picture like a Japanese silhouette, or simply the curving lines of a road or path may be availed of so as to give the desired balance or symmetry to the composition. If there be nothing else, a most excellent effect may be obtained, and the empty foreground filled out with a figure or a group of figures, utilizing one's companion, or the bystanders who are usually attracted by operations with a camera. Do not let them stand gaping, with arms akimbo, but dispose them symmetrically in an artistic group.

It requires considerable experience for a novice to learn what subjects are best adapted for photographic pictures. A most interesting landscape to look upon, a scene that would at once be seized by a painter, or even an artist in black-and-white, may make an utterly uninteresting photograph. A landscape may be glorious of aspect, and yet owe all its charm to color rather than to form.—SYLVESTER BAXTER, in *Outing.*

LAW REPORT.

EXTRACT FROM WELTON'S APPEAL, TRIED IN SUPERIOR COURT, NEW HAVEN COUNTY, CONNECTICUT, 1886; OFFICIALLY REPORTED BY F. H. COGSWELL.

E. T. GERRY, sworn.

Examined by Mr. Dewitt.

Q. 1. What is your name? A. My name is Elbridge T. Gerry.

Q. 2. Your age? A. 48 years old.

Q. 3. Where do you reside? A. No. 8 East Forty-eighth Street, New York City.

Q. 4. What is your occupation? A. I am a member of the bar of the State of New York and a member of the bar of the Supreme Court of the United States.

Q. 5. When were you admitted to practice? A. In 1860, fall term.

Q. 6. Have you any other occupation, and if so, state it? A. I am President of the New York Society for the Prevention of Cruelty to Children, and also Vice-President and counsel of the American Society for the Prevention of Cruelty to Animals.

Q. 7. State, Mr. Gerry, if you knew the late Carrie J. Welton, and if so, when you first met her? A. I did know the late Caroline Josephine Welton. I think I met her previous to the interview about which I am about to state, at the office of the Society on one occasion when she was there; I met her at the headquarters of the Society, on the corner of Twenty-second Street and Fourth Avenue. I was merely presented to her at the time and passed out. On the 17th of October, 1878, in consequence of a note which I had received from Mr. Bergh, the President of the Society, to call at the Buckingham Hotel on Fifth Avenue, in the city of New York, corner of Fiftieth Street, I think. I called and inquired for Miss Welton and sent up my card.

Q. 8. Did she receive you? A. I was received by the young lady in one of the parlors of the hotel.

Q. 9. Describe Miss Welton as she appeared to you at that time? A. Miss Welton was a young lady, I should say of probably twenty-five or a little over, somewhere between twenty-five and thirty. She was very refined and delicate looking, dressed with the usual simplicity which characterizes ladies of taste, very nicely dressed; rather fragile looking, so to speak. She was very pleasant and courteous in her manner, refined and elegant in her expressions. The language which she used was the language of an educated person.

Q. 10. What did she say to you? A. She said to me that she was an only daughter, that her father was dead, that she resided in the State of Connecticut, that she had at her disposal a very large property both real and personal. She then stated that she had been for years very fond indeed of animals, that she had personally known Mr. Bergh, the President of the American Society for the Prevention of Cruelty to Animals; that she had for many years been a contributor to its funds and had taken a deep interest in its work. She went on to speak of Mr. Bergh. She said that she regarded Mr. Bergh as one of the noblest men in the country; that he had labored for years in the cause of the brute creation, and that she was desirous, after she passed away, of leaving the greater part of her property to the society of which he was President, in order that the humane work might be prosecuted with more vigor than it was at that time.

She then said she was anxious to have this will drawn as soon as possible; she consulted some memoranda which she had, and went on to mention each, and as she mentioned it I made some notes in pencil at the time.

Cross-examined by Mr. Webster.

Q. 1. How long did I understand you that you had been counsel for this Society? A. I think since 1868 or 1869, sir.

Q. 2. This Society issues annual reports to the public. Do you recognize this as being their annual report? (Handing witness pamphlet.)

Objected to as irrelevant. Claimed for the purpose of showing what Miss Welton's contributions to the Society actually were, as it has been claimed that she was a large contributor. Excluded.

Q 3. Mr. Gerry, you saw nothing of this lady which would excite any suspicion to distrust her statement, I suppose, and so like any one else who called to have a will made you took her directions and entered them down and drafted the will? A. Yes.

Q. 4. Did you hurry any about it in consequence of that suggestion of Mr. Bergh that you had better be in haste on account of the condition of her health? A. Yes.

Q. 5. You spoke of her expressing great affection for her mother, but your statement was quite general. I haven't heard what those expressions were. Will you have the kindness to repeat her expressions of affection for her mother at that interview. A. She stated in substance to me that she and her mother lived together up in Connecticut; that she was an only child, an only daughter. She spoke of her father's death, that he had died some time since, that she

had considerable property in her own right, and her mother also had a certain amount of property——

Q. 6. I called for expressions of affection, and nothing else. Now you have undertaken to make a speech and that is not what I called for. If you heard any expressions of affection of the daughter for the mother, state what they were, as near as you remember? A. What was your precise question, sir? Stenographer repeats the preceding question.

The Court: Go on, Mr. Gerry, and confine yourself to those expressions. A. I don't recall the exact language which she used in reference to her mother. I have stated simply the substance of what I can recollect. That is a matter, of course, of eight years ago, and it is difficult for me to tax my memory with the precise expressions she used, excepting in speaking in the way in which I have testified.

Q. 7. Then you can't give any expressions of affection in her language? A. No, sir.

ARGUMENT BEFORE A JURY.

EXTRACT FROM ARGUMENT OF GEORGE G. DEWITT, JR., IN WELTON'S APPEAL.

In conclusion, gentlemen of the jury, I wish to say that even if you believe all that has been offered in this case by the appellants, if you believe all that Mrs. Johnson said in regard to what Carrie told her, if you believe she has not exaggerated that first interview, or if you believe that first interview took place at the time she said it did—upon that you cannot find that this will of 1878 was invalid. If you find that those charges were the outcome of a delusion existing on the part of Miss Welton at that time against her mother, you cannot find that the will of 1878 was invalid on that account, because all those were made after the will was made; and when the will was made you have evidence that is uncontradicted that they were devoted, friendly and affectionate, and that that will was made with the mother's approval, and it was a long preconceived testamentary intention that the testatrix was then carrying out.

Consider all the facts that have been presented to you in this case on both sides, and then see if you can conscientiously say that the will and codicil are not valid. To do that you must find that Miss Carrie Welton was insane on October 18, 1878, and further, that the will was the outcome of her estrangement from her mother, or from possible delusions that she entertained against her mother. And to do that you

must ignore the evidence that in 1875, before she went to California, and in 1878, when she conferred with her mother, she told her that she proposed to give the estate to charities and principally to this society.

To declare this will invalid you must reject the evidence of the three doctors who saw Miss Welton and could find no evidence of insanity; you must find what those practical men of long experience could not find; you must reject the evidence of Dr. Hamilton and Dr. Lindsley who say that taking this case all together that there is not sufficient evidence that this young lady possessed an insane delusion as to her mother, and are not contradicted by Dr. MacDonald or Dr. Stearns; for Dr. MacDonald said that if she made that will with the approval of her mother, there was no insane delusion about that; and Dr. Stearns did not go on the stand in rebuttal after he had heard all this testimony and say that he adhered to his opinion formed upon that hypothetical question which included only part of the facts in this case and part of those we have proved to you were erroneous.

We have introduced some thirty-two witnesses here who have known this woman from 1868 down to the time of her death; we have given you evidence of her conduct for every month of her life since then, and you must ignore all that evidence in order to set aside this will.

Gentlemen, I thank you for the close attention you have given to this trial; I thank you for the close attention you have given me while addressing you; and I thank the Court for his forbearance, for possibly in the heat of trial I may have overstepped the legal proprieties for the moment; and I also thank my opponents for the courtesies they have extended to me.

REPORT OF CONVENTION.

FROM THE OFFICIAL REPORT OF THE THIRTEENTH ANNUAL CONVENTION OF THE NATIONAL ASSOCIATION OF FIRE ENGINEERS, HELD AT LONG BRANCH, N. J., SEPT. 8, 9, 10, 11 AND 12, 1885; TAKEN BY F. H. COGSWELL.

Ex-Chief Stockell: Chief Shay and Mr. President, I rise to ask a question. Which would be your preference for an outside shutter?

Chief Shay: A wooden shutter, covered with metal.

Ex-Chief Stockell: That would be your preference?

Chief Shay: Yes, sir.

Chief Lindsley: Do you think iron shutters could be dis-

pensed with on the street front, or where they look out on streets, or confined to the walls in the rear?

Chief Shay: My answer to that would be, that it would be regulated by the width of the streets. In a street sixty feet wide, I should think it would not be necessary.

Chief Lindsley: Does the law compel them to put on the shutter?

Chief Shay: The law requires it on the rears and sides, but not on the front.

Chief Lindsley: It was my impression that it was sufficient protection if the rear of the buildings are protected by iron shutters.

Ex-Chief Stockell: I would like to continue and ask a question of Chief Shay in regard to the matter. I have no doubt he has had considerable experience. Where buildings are closed in the front and rear with iron shutters and a large stock of inflammable material inside, isn't there danger of an explosion taking place and throwing down the building and killing your men. Havn't you had experience of that kind?

Chief Shay: Well, we had a case about a month ago in a building on the corner of Barclay and Washington streets, an eight-story building. The fire originated on the first floor, and about six minutes after the first alarm and the companies got to work, there was an explosion, caused by the gas and rarified air, etc., through combustion. The trouble there was, there was no sky-light in the roof. It was a solid roof, with only one scuttle-hole in it. It was secured by a trap. It raised the roof on Barclay Street, and blew the stones and about six courses of bricks into the street. It struck about eight or ten men. There were about seven, I think, of our men hit, and about three citizens. One of the men had his thigh broken, and four weeks afterwards he had his leg amputated, and he died. That was the cost of not having proper openings in the roof.

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